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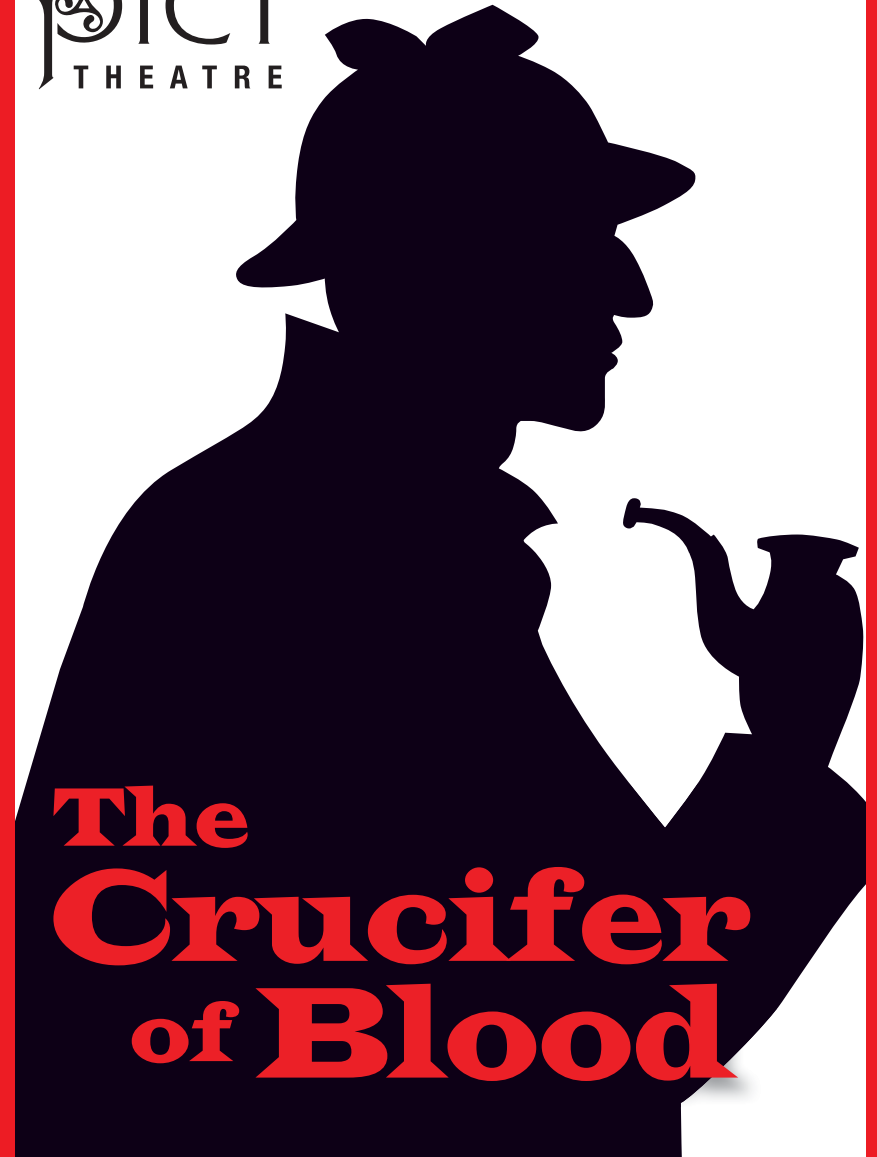
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by **Paul Giovanni**
directed by **Matt Torney**

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*PICT is a Constituent of Theatre Communications Group (TCG),
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PITTSBURGH IRISH & CLASSICAL THEATRE presents

The Crucifer of Blood

by Paul Giovanni

Directed by Matt Torney

David Whalen*	Sherlock Holmes
Justin R. G. Holcomb*	Dr. John Watson
Gayle Pazerski	Irene St. Claire
Daryll Heysham*	Inspector Lestrade, Durga Dass
Ken Bolden*	Major Alistair Ross
Jonathan Visser*	Captain Neville St. Claire
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Luke Halferty	Birdy Johnson, Leper

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Joe Pino

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Scenic Charge Artist
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Assistant Stage Managers
Caitlin Roper*
Rebecca Leone

The Crucifer of Blood is produced by special arrangement
with Samuel French, Inc.

PLEASE NOTE: The video and/or audio recording of this performance
by any means whatsoever is strictly prohibited.

This play runs approximately 2 hours and 15 minutes
including a fifteen minute intermission following Scene 3.

*Member of Actors' Equity Association,
the Union of Professional Actors and
Stage Managers in the United States.



Setting

Scene One

The Red Fort at Agra, India (June 1857)

Scene Two

221-B Baker Street (June 1887, exactly 30 years later)

Scene Three

Pondicherry Lodge at Maidenhead

Part 1 - The same evening

Part 2 - Two hours later

Scene Four

The Gate of a Hundred Sorrows (an opium den, the next night)

Scene Five

On the river Thames (later that same night)

Scene Six

221-B Baker Street (at dawn)

The Crucifer of Blood Production Staff/Crew

Carpenters Nathan Jedrzejewski, Daniel Callery
..... Trent Taylor
Properties Artisan James Thome
Light Board Operator Maggie Wayne
Sound Engineer Stephen Tipton
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James FitzGerald, David Whalen, Karen Baum, Alan Stanford, special guest Jack Gleeson, and Gayle Pazerski prepare to welcome guests to the party!

More than 250 guests celebrated with PICT at J. Verno Studios on the South Side. The three-part event, organized by Christine Ferguson of Prima Eventi and an auction by Evelyn Castillo of Sterling Events. The event kicked off with an awards ceremony honoring Sara Steelman and Ray Werner, followed by dinner catered by BIG. To top off the night, guests enjoyed a costume dance party hosted by special guest Jack Gleeson, star of HBO's hit series *Game of Thrones*. We'd like to thank everyone involved in making the evening a success, particularly the following:

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Jack Gleeson

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About the Playwright - Paul Giovanni



Perhaps Paul Giovanni's gift of such a wide variety of theatrical talents partially explains why he left behind a legacy of outstanding work in several fields, but a significant body of work in none of them.

Born in 1933, Giovanni began his career in theater as an actor. During the 1960s, as a member of the cast of *The Fantasticks* during its record-breaking Off-Broadway run, he played Matt (The Boy).

During the 1970s, however, he moved into several other areas. For the original version of the cult horror film *The Wicker Man* (1973), he arranged a number of folk songs as well as

composing original songs in the folk genre, some of which he performed in the film itself. Reviewers noted the atmospheric notes that his music added to the film, particularly a sense of displacement in time and space that reinforced the theme of the movie, which deals with the survival of pagan religion and customs on an isolated Scottish island. Several contemporary British and European bands describe their music as influenced by Giovanni's inspiration.

He also began directing as well as acting. In 1976, he directed a London production of two complementary one-act plays by Peter Shaffer, *Black Comedy* and *White Liars*. He also staged the first British national tour of *Amadeus*.

In 1978, his multiple interests and talents came together in his Broadway production of *The Crucifer of Blood*, which he both wrote and directed. The play was favorably reviewed and ran for more than 250 performances. It received four Tony nominations, including one for best director, and was a winner for its lighting design, which was created by Roger Morgan. Morgan and John Walp, the scenic designer, also received Drama Desk awards that year for their work on *The Crucifer of Blood*. The play has gone on to receive multiple productions across the US, and in 1991 was made into a TV movie starring Charlton Heston.

In the 1980s, Giovanni retired from stage performance and began teaching theatre and directing productions at the University of South Carolina. He also produced and served as production manager on two movies produced in Europe, *A Soldier's Tale* and *Le Entrainement du Champion Avant le Course*. Giovanni died in 1990 at age 57. He had written a musical called *Shot Through the Heart*, which has yet to be produced. Given his many abilities, one hopes it will be on stage at some future time.

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Note from the Playwright - Paul Giovanni

"The full material on which this play is based has only recently come to light. It was found among the effects of Dr. John Watson which has passed into the hands of a distant relative, and took the form of a memoir. The first page of that document reads as follows: "The dreadul case of the blood crucifer occurred in London in 1887 and formed one of the most painful and alarming episodes in my long association with Mr. Sherlock Holmes. We were young, and most of our career lay before us. But no event in my subsequent life could ever ease from my mind the pain and horror of the events which it enshrines. If, in future years, some other eye should read this memoir and some other hand be tempted to present it to the public in narrative form, it will, I hope, become apparent why I myself considered it best to leave unrendered, in the recital of my friend's outstanding cases, the heart of this appalling story."

It had begun thirty years before in India, during the Great Mutiny, at the Red Fort of Agra..."

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The Crucifer of Blood Acting Company



Ken Bolden* (*Major Alistair Ross*) returns to PICT after having appeared in *Antony and Cleopatra*, *Julius Caesar*, and *The Picture of Dorian Gray*. His last local appearance was in *Our Town* (Prof. Willard) at the Pittsburgh Public Theatre, where he was also seen in *The Comedy of Errors*, *Amadeus*, *The Odd Couple*, and *Born Yesterday*. With Quantum Theatre, he has performed in *Mnemonic*, *John Gabriel Borkman*, *Mouth to Mouth*, *Anna Karenina* and *Twelfth Night*. He has performed with Bricolage, Barebones, The REP, Pittsburgh Playwrights and Open Stage. On TV he has been seen in a commercial for the PA Lottery and as the Vice Principal in Nickelodeon's *Supah Ninjas!* In film, he has been messily dispatched in *Sorority Row* (Dr. Rosenberg).



Michael Fuller* (*Wali Dad/Hopkins/Mordecai Smith*) has most recently worked with PICT playing Barry Love in *House and Garden* and Charles Strickland in Mamet's *Race*. Other PICT credits include: Mark Twain (and other characters) in *Beautiful Dreamers*, Mr. Bingley in *Pride and Prejudice*, Hastings in *She Stoops to Conquer* and various characters in Noel Coward's *Tonight at 8:30*. Most recently he played Capt. Baines in the critically acclaimed world premiere of Tammy Ryan's *Soldier's Heart* and Steve in *Becky's New Car*, both at The REP, and Hamilton Effing in *Too Many Cooks* at St. Vincent Summer Theatre. In addition to working as a professional actor, Michael teaches theater at Pittsburgh CAPA 6-12, Carnegie Mellon University's Drama Pre-College Program and Point Park University.



Luke Halferty (*Leper/Birdy Johnson*) Currently pursuing a BFA in Acting from Point Park University, Luke is extremely humbled to be joining such an amazing cast. Previous PICT credits include Mr. Hopper in *Lady Windermere's Fan*. Point Park credits include *Oklahoma* (Jud Fry), *The Crucible* (Rev. Parris), *The School for Scandal* (Rowley), *The Outsiders* (Dallas), and *Afternoon of the Elves* (Mr. Lennox). He has also worked with St. Vincent Summer Theatre in *Too Many Cooks*. Luke would like to thank Matt and Alan, as well as the rest of the cast and production team, for making this such a great learning experience. He also sends a special thanks to his friends and family for their love and support.

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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The Crucifer of Blood Acting Company



Daryll Heysham* (*Durga Dass/Inspector Lestrade, Fight Captain*) is delighted to return to PICT for a fourth time and reprise the role of Lestrade; he previously played the good Inspector in 2011's smash hit *The Mask of Moriarty*. He also appeared at PICT as Jimmy in *The Pitmen Painters* and Montano in *Othello*. Recently at the Arts Center of Coastal Carolina, he played the King of Bohemia in *Sherlock Holmes: The Final Adventure*. At the Pittsburgh Public Theater, Daryll has performed in *Superior Donuts*, *The Royal Family*, and *Harry's Friendly Service*, all directed by Ted Pappas. Other Pittsburgh credits include *12 Angry Men* for Prime Stage, *That Championship Season* for The REP, and *The Clockmaker* for City Theatre. Off-Broadway credits include *Tony 'n' Tina's Wedding* and *Much Ado About Nothing*. Daryll played opposite George Peppard in a national tour of *The Lion in Winter* and logged over 1,000 performances of *Shear Madness* in its original Philadelphia production. Favorite roles include Biff in *Death of a Salesman* (opposite Harold Gould), Milo in *Sleuth*, Bernard in *Arcadia*, and Mercutio in *Romeo and Juliet*. Daryll has appeared at numerous regional theatres, including the Walnut Street Theatre, Syracuse Stage, Geva Theatre, Iowa's Riverside Shakespeare Festival, People's Light and Theatre Company, and Florida Stage.



Justin R. G. Holcomb* (*Dr. John Watson*) Justin is delighted to be making his PICT debut in *The Crucifer of Blood*. He was recently seen in New York City playing Claudius in *Hamlet*. Additional credits include *A Christmas Story* for Actors Theatre of Louisville, *Unnecessary Farce* for Gulfshore Playhouse, *Great Expectations* for Mill Mountain Theatre. His off-Broadway credits include *Channeling Kevin Spacey* (Charlie) and *Monster* (Wray); other New York credits include *Orphan Train* (directed by Patricia Birch); *Henry VI, pt 3* (Warwick); *The Cherry Orchard* (Lopakhin); Richard Foreman's *Georges Bataille's Bathrobe* (U.S. Premiere); *The Moose That Roared* (Theodore Roosevelt); *King Lear* (Cornwall); *As You Like It* (Dukes Frederick & Senior). He has written and composed *Teen Party Massacre!* and *Snatchers!* (both with John D. Ivy). He holds a B.F.A. in musical theatre from the University of Oklahoma. He is a Master Mason at The Brick Theatre of Brooklyn and is a member of the Honorable Order of Kentucky Colonels. Much appreciation to Ron and CKA. www.justinrgholcomb.com.

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The Crucifer of Blood Acting Company



Malcolm Madera* (Jonathan Small) is proud to be making his PICT debut in *The Crucifer of Blood*. His off-Broadway credits include *The Mnemonist of Duchess County* (The Attic); *Derby Day* (Camisade Theatre); *The Tenant* (Woodshed Collective); *Al's Business Cards* (At Play); *The Pied Pipers of the Lower East Side* (The Amoralists); *Dance Lessons* (Samuel French Festival Winner); *Somewhere in the Pacific* (PTP, The Atlantic Stage 2); *I.E., In Other Words* (The Flea). His TV credits include *House of Cards* (Netflix); *Boardwalk Empire* (HBO); *Taxi Brooklyn* (TVFR). Film credits include *The Days God Slept*, *And If I Stay*, *Dead Men*, *LVJ*, *My Brother Jack*, and *Circledrawers*. Malcolm is a company member of The Amoralists and a founding member of The Camisade Theatre Company.



Gayle Pazerski (Irene St. Claire) has a BFA in theatre from the University of Kentucky and studied in the graduate acting program at Rutgers University under William Esper. She has performed regionally in New York, Ohio, and West Virginia, and locally with Quantum Theatre, Bricolage, No Name Players, and Caravan Theatre. Favorite roles include Chantalle in *Chicks with Dicks*, Elvira in *Blithe Spirit*, Liz in *The Book of Liz*, and Sarah in *The End of the Affair*. As a playwright, Gayle's work has been featured with Bricolage's *Midnight Radio* series, No Name Players' SWAN Day, Organic Theater Pittsburgh, and the Future Ten 10-minute play festival. She is thrilled to be returning to PICT after appearing in *Don Juan Comes Back From the War* in August.



Jonathan Visser* (Captain Neville St. Claire, Fight Choreographer) In Jonathan's short time in Pittsburgh he has had the honor of working with Bricolage, The City Theater, The REP, PICT, and CLO. His last roles with PICT were Zygmunt in *Our Class*, Solyony in *Three Sisters*, Kosyk in *Ivanov*, and Dmitri in *Yalta Game*. Regional Credits include Dallas Theater Center, Casa Manana, Clarence Brown Theater, Shakespeare Santa Cruz, Kentucky Shakespeare Festival, Hope Summer Repertory and PCPA. Jonathan is a proud graduate of the Masters program at the University of Tennessee, 2010. He would like to thank his wife, Mary Jean Phillips, for bringing him here and making him a believer. Love you, Mer. Enjoy life, and the show.

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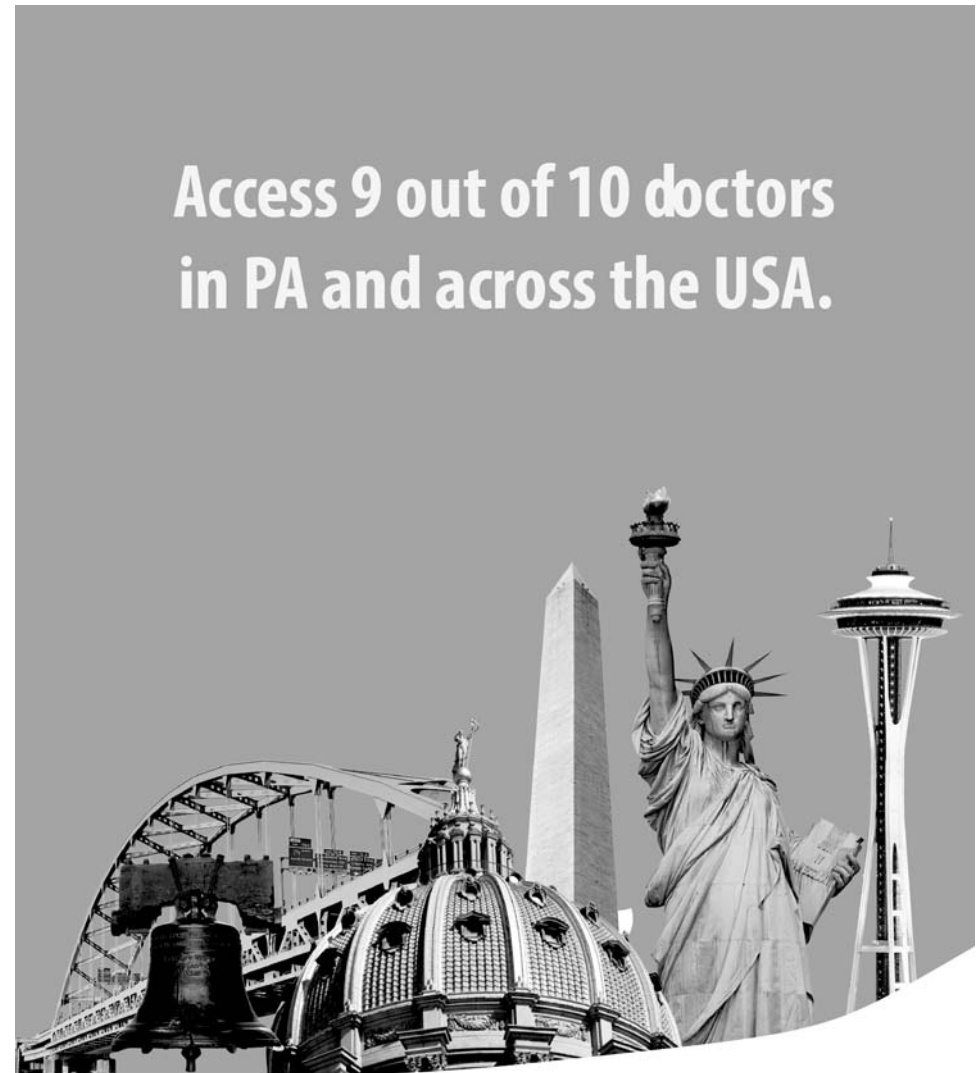
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British colonization of India began in 1600, when Queen Elizabeth chartered the merchants' organization that became the East India Company, one of the most rapacious and powerful commercial institutions in history. Over the next 250 years, the company expanded its control over the subcontinent through a combination of alliances with India's Mughal emperor and subordinate rulers; development of monopolies and near-monopolies in such valuable commodities as saltpeter, cotton, and opium; and direct military action against its enemies, mostly other European traders and governments. During the last decades of the eighteenth century and the first years of the nineteenth, it also began to use its large private armies, paid for with its immense profits, to subjugate the native rulers and annex immense tracts of their property. The British government reacted to the increasing economic and political power of the company by increasing government oversight of its operations. However, the government also assisted the EIC in its activities, notably in the First Opium War (1839-1942), which forced China to permit the sale of EIC-produced opium.

EIC armies were largely composed of Hindu and Muslim Indian soldiers (sepoys) commanded primarily by expatriate English officers. Unlike British Army officers, EIC officers did not have to purchase their commissions, and a combination of higher pay and lower living expenses, as well as what many officers saw as a patriotic calling, attracted many young Englishmen to a life in India. Although many sepoys felt a strong loyalty to their regiments, they also became steadily more disaffected as the EIC and the British government strengthened their control of India and Evangelical Christian proselytizing became more aggressive. In 1857, a new form of cartridge issued to the troops was greased with animal fat. Because the cartridges needed to be bitten open in order to pour the powder into their rifles, the soldiers felt that they were being forced into contact with cattle or pig fat, which deeply offended their religious standards. Laws and customs imposed by the British had increasingly been seen as demonstrating disrespect for Hindu and Muslim belief, and this was the last straw.

The mutiny and an associated civilian rebellion spread rapidly and lasted for almost a year. Atrocities on both sides, combined with widespread destruction of property and disruption of normal activities, led the British government to take over the EIC's vast holdings, as well as to depose and expel the last Mughal emperor. In the end, the mutiny led to complete control of India by Britain through the British Raj.



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David Whalen* (*Sherlock Holmes*) returns as Sherlock after playing him in PICT's all-time box office hit *The Mask of Moriarty*. As an associate artist with PICT, he has performed over 20 roles. Also in Pittsburgh, he was seen in *Good People*, *God of Carnage*, *As You Like It*, *A Midsummer Night's Dream*, *Electra*, and *The Royal Family* at the Public. His City Theatre credits include: *The Monster in the Hall*, *Dr. Jekyll & Mr. Hyde*, *Opus*, *Speak American*, and *The Morini Strad*. Other Pittsburgh credits: *August Osage County* (The REP); *Cymbeline* (Quantum) & directing *Take Me Out* for barebones. In 2012, he was named the MVP Performer by the Pittsburgh Post Gazette as well as being recognized as Performer of the Year for 2007. He played Claudius in *Hamlet* at the Folger Theatre (Helen Hayes Award, 2010 Best Production). His performances have been cited by the Washington DC Critic's as Best Lead Performances in 2009 (*The Winter's Tale*), 2010 (*Hamlet*), & 2011 (*Charming Billy*). In 2009, he won the Kevin Kline Award for Best Actor for *The Lieutenant of Inishmore* at The Repertory Theatre of St. Louis a role he previously played for PICT. He has appeared in New York and across the U.S. and in Europe, including: The Roundabout, South Coast Rep (10 productions), Alley Theatre, Philadelphia Theatre Company, Arden Theatre, Hartford Stage, Everyman Theatre, The Roundhouse, Center Stage, Huntington Theatre, Laguna Playhouse, McCarter Theatre, Syracuse Stage, Peoples Light & Theatre, Venice's Bienalle Festival, Playmakers Rep, among others. Some of his TV & film credits include: *The Fault in Our Stars*, *The Legion*, *Jack Reacher*, *61**, *The Xmas Tree*, *Black Dablia*, *My Bloody Valentine*, *True Blue*, *Indictment: The McMartin Trial*, *Without Warning*, *Three Rivers*, *Pensacola*, *Silk Stalkings*, *Diagnosis: Murder*, *All My Children*, and *The Guiding Light*.

'They say that genius is an infinite capacity for taking pains,' he remarked with a smile. 'It's a very bad definition, but it does apply to detective work.'

Sherlock Holmes, *A Study in Scarlet*



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Sherlock Holmes, Time Traveler: From the 19th to the 21st Century

archetypical hero detective, who was created to be the new scientific persona of the 19th century, has survived not only the upheavals of the 20th century but is now prospering in the 21st century as well. Sherlock Holmes has the type of mind that can comprehend the information age, making sense of today's digital world. He can take complexity and reduce it to patterns that are easier to understand. While he may seem to lack emotions, his robotic qualities seem somehow the right fit to cope with the complexities of today. The world was undergoing tremendous change in the late 19th century when Sherlock Holmes first appeared on the world's stage. Just as readers of the late 19th century welcomed Sherlock's ability to cope with the onrush of change, we, too, feel the need for his observation and deductive powers to successfully meet today's challenges.

Mediocrity knows nothing higher than itself, but talent instantly recognizes genius.

Sir Arthur Conan Doyle

This season, PICT celebrated the works of Oscar Wilde. Oscar Wilde and Arthur Conan Doyle were contemporaries in Victorian Britain, and their paths crossed at one famous dinner party held in August, 1889. It was held at the Langham Hotel in London, hosted by Joseph Stoddart, managing editor of the American Lippincott's Monthly Magazine. Stoddart had come to London seeking material for his monthly magazine and both Wilde and Doyle each agreed to write a book to be serialized in Lippincott's Magazine. Wilde was famous by that time and Doyle was a relatively new writer, although Doyle's first Sherlock Holmes novel, *A Study in Scarlet*, had sold well in the US. Wilde agreed to write his famous story, *The Picture of Dorian Grey*, while Doyle wrote his second Sherlock Holmes novel, *The Sign of Four*. Doyle later wrote of the meeting: "Wilde towered above us all, yet had the art of seeming to be interested in all that we had to say."

Dr. Stephen Guinn has been a member of the Sherlock Holmes Club of London for at least 20 years. He has had a lifelong interest in the stories of Sherlock Holmes and the writings of Sir Arthur Conan Doyle. Steve's article about Doyle's 1923 visit to Pittsburgh was published in the Journal of the Arthur Conan Doyle Society in 1993. Steve enjoys combining his love of Sherlock Holmes and his enjoyment and support of PICT. By profession Steve is an organizational psychologist and author of more than 25 articles and book chapters on applying organizational psychology to business.

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The Crucifer of Blood Artistic Staff

Matt Torney (Director) is a writer and director based in New York City, originally from Belfast in Northern Ireland. Since August 2009, he has been an associate director of Rough Magic Theatre Company, one of Ireland's leading independent theatre companies, with whom he just directed *Plaza Suite* by Neil Simon (Gaiety Theatre, National Tour). In 2008 he worked for a year as the resident assistant director at the Abbey Theatre. He holds an MFA in theatre directing from Columbia University taught by Anne Bogart and Brian Kulick. He also works extensively as an art director for film, televisions and commercials all over the United States. Past work includes *Paisley and Me* (Grand Opera House, Belfast) *The Walworth Farce* and *The New Electric Ballroom* (Studio Theatre DC, nominated for three Helen Hayes Awards), *Improbable Frequency*, (Solas Nua, Washington DC, nominated for a Helen Hayes award for Best Choreography), *Black Milk* by Vassily Sigarev (Prime Cut Productions, Belfast International Theatre Festival), *The Last Days of Judas Iscariot* (Project Arts Centre, Dublin, nominated for 2 Irish Theatre Awards including Best Director), *Woyzeck* (Dublin Fringe Festival, nominated for a Fringe Award), and *Paper Tigers* (Edinburgh Festival). New York credits include: *Tiny Dynamite* (59E59 Theatres); *Three Sisters*, *A Bright Room Called Day* (Atlantic Theatre School); *The Dudleys* (Theatre for the New City); *The Angel of History* HERE Arts Center; *Sistabs* by Harrison Rivers at Collective:Unconscious.

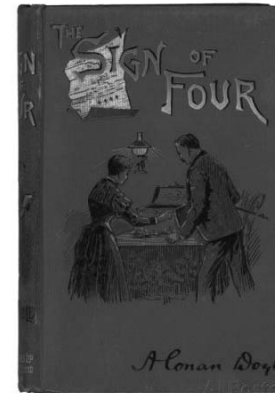
Johnmichael Bohach (Scenic Designer/Properties Master) is pleased to be making his PICT scenic design debut after propping the rest of the productions this season. He is currently the resident designer for Prime Stage Theatre and prop shop manager for the University of Pittsburgh Theatre Arts Department. Johnmichael has also worked with the Pittsburgh Opera, Carnegie Mellon School of Music and Drama, Pittsburgh CLO, Microscopic Opera, Theatre Factory, and Stagedoor Manor of Loch Sheldrake, NY in capacities ranging from scenic design, properties, and scenic painting. Other select design credits include: *Turn of the Screw*, *Walk Two Moons*, *The Great Gatsby*, *Fahrenheit 451*, *The Elephant Man*, *The Scarlet Letter*, *The Glass Menagerie*, *Tuesday with Morrie*, *Of Mice and Men* (Prime Stage); *Riders to the Sea*, *Lizbeth*, *Three Decembers* (Microscopic Opera); *Dido and Aeneas* (Renaissance City Choirs); *Letters to Sala*, *Tartuffe*, *Company*, *Bare*, *The Crucible*, *Jekyll & Hyde*, *9 to 5*, *The Wild Party*, *Nine*, *Sweeney Todd*, *Les Miserables*, *Evita*, *Rent*, *Urinetown* (Stagedoor Manor); *Blithe Spirit* (Echo Theatre); *A Toothache & a Plague & a Dog*, *Her First American*, and *Ubu Roi* (Pitt Rep). Johnmichael is a graduate of the University of Pittsburgh with BAs in theatre arts and architectural studies. www.jmbsetdesigns.com

Scott Conklin (Master Electrician) This is Scott's second season with PICT. When he isn't working for PICT, you can usually find him working for the University of Pittsburgh Theatre Arts Department in a similar capacity. Scott has also worked and, time permitting, continues to work for local groups such as Pittsburgh Musical Theater, Robert Morris University, Opera Theatre of Pittsburgh, Squonk Opera, South Park Community Theatre, Guiding Star Dance Foundation, Shadyside Academy's Hillman Center for Performing Arts, along with many others. Scott is pleased and excited to be back for another great season with PICT!

Sherlock Holmes, Time Traveler: From the 19th to the 21st Century

Doyle was one of the highest paid authors of his day and his stories appeared in both British and American magazines. He wrote 56 Sherlock Holmes short stories and 4 novels. Doyle's stories often depict Americans, and two of the novels have major parts that take place in the US, one of which is set in the coal fields of eastern PA. His writings, however, went beyond Sherlock Holmes and covered historical and science fiction, as well as a dozen books of nonfiction. He was an avid sportsman, journalist and world traveler.

Sherlock Holmes was adapted to the theatre very quickly. In 1899, a famous American actor, William Gillette, rewrote an early unfinished play by Sir Arthur Conan Doyle, combining parts of several stories (with Doyle's permission) for a stage production titled *Sherlock Holmes*. Gillette introduced a love interest after Doyle told him that he could marry off Sherlock, kill him or do whatever he wanted to him. Already, after 12 years, Doyle was tiring of his famous character. Gillette's play first appeared in New York City in 1899 and in London in 1901. In the London production, a little known young actor named Charlie Chaplin played Billy the pageboy. Gillette toured with the production until 1932, when he retired. Gillette's play was revived by The Royal Shakespeare Company in 1974. This is only appropriate, as one of the most famous lines uttered by Holmes, "Come Watson, the game is afoot," is adapted from Shakespeare's *Henry V*.



The Crucifer of Blood, written by Paul Giovanni, was first staged in Buffalo, NY, in 1978, and it was so popular it moved to New York City where it ran for 236 performances and was nominated for four Tony Awards. Its story was adapted from the Sherlock Holmes novel, *The Sign of Four*, and its Los Angeles production featured Charleston Heston as Holmes, with Jeremy Brett as Watson. Brett would later become famous for his portrayal of Holmes in the Granada TV series and in a London stage production, *The Secret of Sherlock Holmes*, in 1989. There have been numerous stage productions about Holmes over the years, with many famous actors

such as Basil Rathbone and John Barrymore as Holmes. The productions range from serious drama to comedy and even a few musicals. Across three different centuries, theatre- and movie-goers never seem to tire of Sherlock Holmes.

Sir Arthur Conan Doyle wrote his last Sherlock Holmes story in 1927, *The Adventure of Shoscombe Old Place*. He died just three years later in 1930. His



The fictional character Sherlock Holmes has now spanned three centuries (1800s, 1900s, 2000s) since he was first introduced by Sir Arthur Conan Doyle in 1887 as the first consulting detective. Holmes is as popular as ever, with two current TV productions set in contemporary times. In the UK, the BBC London production stars prominent British actor Benedict Cumberbatch as a contemporary Sherlock Holmes. Not to be overshadowed, the US production *Elementary* is a Holmes series set in contemporary New York City, starring Jonny Miller as Sherlock Holmes

and Lucy Liu as Dr. Joan Watson. Movies with Sherlock Holmes continue a long tradition that started with silent film stars Ellie Norwood and John Barrymore, and, more recently, include popular actors Robert Downey, Jr. and Jude Law in a Steampunk-era buddy movie set in the 19th century.

Arthur Conan Doyle, born in Scotland in 1859, attended medical school at the University of Edinburgh, which was at the forefront of introducing science into medical studies. Drawing upon what he was learning, he modeled Sherlock Holmes' methods on those of his favorite instructor, Dr. Joseph Bell. A keen observer, Bell would astonish his students with his deductions about a patient's occupation and illness.

Doyle's character, Holmes, kept a chemistry lab in his room at Baker Street where he performed various experiments and wrote scientific monographs on various obscure topics. Doyle utilized fingerprinting in the stories well before it was utilized by police. The stories were modern for their time as they utilized science as part of Holmes' methodology right from the beginning. Holmes was the extreme rationalist who often promoted the importance of the scientific mindset to Watson. "Be careful of theorizing before the data or you will risk twisting facts to suit theories," was a common Holmes refrain, as was "You see, Watson, but do not observe."

There are two recent books on Sherlock Holmes' methodology and scientific approach: *The Scientific Sherlock Holmes* by James O'Brien, and *Mastermind* by Maria Konnкова. Both explore this area in depth, including how, in 1906, Sir Arthur Conan Doyle used his methods in real life to clear an Indian attorney, George Edalji, who was falsely convicted of killing farm animals. While Holmes is depicted as coldly objective in his observations and deductions, he is also a man of action when he finally fits the puzzle pieces together, usually just in time to save the day.

George DeShetler (Production Manager) joined PICT in July as production manager; however, he is no stranger to PICT, having been the props master for the 2012 season. George is also production manager for Prime Stage Theatre, and an over-hire carpenter for the CMU School of Drama. Prior to moving to Pittsburgh in 2009, George held various technical positions at regional theatres including Arena Stage (Washington, DC); Imagination Stage (Bethesda, MD); Contemporary American Theater Festival (Shepherdstown, WV); and Indiana Repertory Theatre (Indianapolis, IN). George graduated from Otterbein College in Westerville, Ohio, with a BFA in Theatre Design and Technology.

Cory F. Goddard* (Production Stage Manager) is in his ninth season with PICT. A graduate of Baldwin-Wallace College in Cleveland, he is happy to call Pittsburgh his home now. Cleveland area stage management credits include *Parade*, *The Laramie Project*, *The 24-Hour Theatre Project*, *Grey Gardens*, and the non-Equity premieres of *Brooklyn*, *Phantom of the Opera*, and [title of show]. In Pittsburgh his credits include *Neighborhood 3: Requisition of Doom* for Bricolage and *August: Osage County* for The REP. Past PICT credits include BeckettFest, the Synge Cycle, the Pinter Celebration, the Chekhov Celebration, *Heartbreak House*, *House & Garden*, *The Lieutenant of Inishmore*, *The History Boys*, *In the Next Room or the vibrator play*, *Private Lives*, *Stuff Happens*, *Boston Marriage*, *Our Class*, *The Kreutzer Sonata*, *Don Juan Comes Back From the War*, and *Salome*.

THANK YOU!



Thank you to all of our patrons who spoke kindly to our fantastic phone reps during this season's donation campaign, and thanks for your generosity! Speaking with you directly remains the most effective way to raise money, sell tickets, spread the news about PICT and keep us in the theatre business!

SPECIAL THANKS TO OUR PHONE REPS FOR ALL THEIR EXCELLENT WORK!

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The Crucifer of Blood Artistic Staff

Sabrina Hykes-Davis (Technical Director) holds an MFA from West Virginia University and a BA from Point Park College, both in theatre design and technology. She is primarily a scenic designer and some recent shows include *Avenue Q* at Stage 62 in Carnegie, PA, *Annie* at Seneca Valley High School in Zelienople, PA and *A New Brain* for the Bald Theatre Company in Pittsburgh. For the past two years she has served with KEYS Service Corps AmeriCorps, working with the Braddock Youth Project helping them create and run their own farm to table café and t-shirt printing business. She would like to thank her husband Jay for his encouragement and heavy lifting on her various projects.

Jennifer Kirkpatrick (Scenic Charge Artist) is pleased to be joining PICT for her fourth production this season. Her previous PICT credits include scenic charge artist for *Lady Winderemere's Fan*, *Don Juan Comes Back From the War*, and *A Skull in Connemara*. She holds a BFA in Production Design and Technology from Ohio University and has also worked for three seasons as an apprentice with The Santa Fe Opera. She more recently has worked as a scenic artist for companies including Carnegie Mellon University, University of Pittsburgh, Guiding Star Dance Foundation, Lincoln Park Performing Arts Center, CLO Academy, GALA Hispanic Theater Company, and West Allegheny High School.

Rebecca Leone (Assistant Stage Manager) has had the pleasure of working with PICT previously for *A Skull in Connemara*, *The Kreutzer Sonata*, *The School for Lies*. Additional Pittsburgh credits include: *Walk Two Moons*, *The Great Gatsby*, *Fahrenheit 451* (Prime Stage); *M.I.A.* (The REP); *Perpetual Motion* (Texture Contemporary Ballet); *next to normal* (Carnivale Theatrics); Point Park University and the International Choreography Competition for Jazz Dance World Congress. Other regional credits include *Funny Girl*, *The Unexpected Guest*, *A Little Night Music* (Gretna Theatre); *All's Well That Ends Well*, *A Year with Frog & Toad*, *Barefoot in Athens* (Gamut Theatre Group).

Cindy Limauro (Lighting Designer) designs for opera, theatre, dance and architecture. Past productions with PICT include *Garden* (part of *House and Garden*), *Antony and Cleopatra*, the world premiere of *Beautiful Dreamers*, *Pride and Prejudice*, *The Shaughraun*, *School for Scandal*, the world premiere of *Henry*, *Heartbreak House*, *Henry IV*, *The Dead*, *Travesties* and *A Woman of No Importance*. Other designs include *Madama Butterfly*, *La Traviata*, *Falstaff*, *La Boheme*, *Samson & Dalila*, *Aida*, *The Magic Flute*, *Tosca*, *Fidelio*, *Carmen*, and *Lucia di Lammermoor* (Pittsburgh Opera); *La Traviata* (Baltimore Opera); *Turandot*, *The Threepenny Opera*, *La Boheme*, and the world premiere of Pasatieri's *The Three Sisters* (Opera Columbus); *Mister Roberts* starring Martin Sheen for Burt Reynold's Jupiter Theater; the world premiere of *Dracula II Musical* and *Nunsense* in Rome, and productions for Pittsburgh Ballet, Opera Theater of Pittsburgh, Dance Alloy, Attack Theater, Pittsburgh Public Theater, City Theater, Pittsburgh Symphony, Cincinnati Ballet, Maryland Ballet, Columbus Light Opera, and Barter Theater. With her design partner in C & C Lighting, Christopher Popowich, they have designed the new lighting for the Gulf Tower Weather Beacon as well as the award winning lighting designs for the Randy Pausch Memorial Bridge and the Hunt Library. Her lighting design work has been displayed in the World Stage Design Exhibit in Toronto, at the Prague Quadrennial and in numerous magazines and books. She is professor of lighting design at Carnegie Mellon School of Drama.

Bravo!

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The Crucifer of Blood Artistic Staff

Alan Stanford (Producing Artistic Director) was for more than thirty years a principal director and leading actor with the renowned Gate Theatre, Dublin, where he recently directed his adaptation of *Pride & Prejudice*. He founded Ireland's Second Age Theatre Company. For the past five years, Alan has been a part of the PICT family and moved to Pittsburgh permanently two years ago. He most recently directed *Don Juan Comes Back From The War*, *Lady Windermere's Fan*, and *The Kreutzer Sonata* for PICT and *The School for Scandal* for Point Park Conservatory. His previous directing credits include works by Shakespeare, Molière, Noel Coward, Oscar Wilde, Shaw, Beckett and Brecht. In 2011, he directed PICT's record-breaking production of the Sherlock Holmes mystery *The Mask of Moriarty*.

Lindsay Tejan (Wardrobe Supervisor) is excited to be back with PICT after being the assistant costume designer for *Our Class*. Other PICT credits include: *The School for Lies*, *In the Next Room or the vibrator play*, and *Jane Eyre*. Recently she designed *Turn of the Screw*, *Walk Two Moons*, and *The Great Gatsby* at PrimeStage Theatre. A graduate from Point Park University, she designed *Talk to Me Like the Rain and Let Me Listen*, *Torrent*, and *The Fog* in the Raymond-Lane One Acts. She was also the Costume Designer for Veritas Vita Collaborative's premiere production of *The Women of Troy*. Educational Costume Credits Include: *Room Service* (Point Park University), *Arsenic and Old Lace* (Geneva College), *Medea* and *Man of La Mancha* (Palm Beach Atlantic University).



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The Crucifer of Blood Artistic Staff

Joan Markert (Costume Design) is in her thirty-second season with the Pittsburgh Playhouse. Her designs have been seen in productions for all four of the Playhouse companies. Some of her favorite projects include *School For Scandal*, *Carousel*, *Les Liaisons Dangereuses*, *City of Angels*, *Tartuffe*, *Anything Goes* (twice), and *Contact* with the Conservatory Theatre Company; *Yo, Vikings!*, *The Hobbit*, *Kira*, *The Young Hunter*, *Six Canterbury Tales* and *Pinocchio* with Playhouse Jr.; *Counter Pulse*, *Twelve Dancing Princesses*, *The Little Mermaid*, and *Cinderella* (twice) with the Conservatory Dance Company; *All My Sons*, *A Child's Guide to Heresy*, *Riddley Walker*, *Breaker Morant*, *Three Penny Opera*, and *Eastburn Avenue* with The REP. Joan has also worked with theatres in the Pittsburgh region including the Jewish Theatre of Pittsburgh, where she lent her talents to *I'm Not Rappaport* and *Lebensraum*; and PrimeStage, where she costumed *The Snow Girl* and *A Little House Christmas*. Her designs and costumes were seen in PICT's productions of *Lady Windermere's Fan*, *The School For Lies*, *A School for Scandal*, *Hobson's Choice*, *The Importance of Being Earnest*, and *The Mask of Moriarty*. A graduate of Grinnell College in speech and theatre and CMU with a MFA degree in costume design, she has lived in Pittsburgh since 1978.

Joe Pino (Sound Designer) has created soundscores for theaters across the USA for the past 30 years. Previous designs at PICT include *Othello*, *Crime and Punishment*, *Heartbreak House*, *Travesties*, *Don Juan Comes Back from the War* and *A Skull in Connemara*. Other recent local designs include *Dream of Autumn*, *The Golden Dragon*, and *Mnemonic* at Quantum Theatre and *Seminar* and *The 39 Steps* at City Theatre. In 2007 and 2011, Joe curated the International Theater Soundscore and Music Composition exhibit for Scenofest at the Prague Quadrennial. He is a member of the theatrical designer union USA-829, USITT, and the OISTAT Sound Design Group and teaches design at Carnegie Mellon University.

Caitlin Roper* (Assistant Stage Manager) is thrilled to back at PICT after her first production of *Our Class*. Some other favorite Pittsburgh credits include *Speech and Debate*, *Hunter Gatherers*, *Midnight Radio* and *STRATA* (Bricolage); *Mnemonic* (Quantum); and *Soldier's Heart* (The REP). She also was the production manager of this year's Pittsburgh International Festival of Firsts.

Natalie Baker Shirer (Voice & Dialects) Having become associated with PICT at its founding, Natalie is delighted to be starting her seventeenth season as resident voice and dialect coach, and is guided by PICT's mission of actor-centered, text and language-driven theatre. As associate professor of speech, accents and dialects at Carnegie Mellon University School of Drama, she also collaborated with the Open Learning Initiative at CMU, creating an online learning course, American English Speech, currently in use by students world-wide. Her outreach program, My True Voice, has brought thousands of at-risk children the benefit of instruction in standard American English from selected student volunteers at the CMU School of Drama.

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